The World is Crowded With Edible Men

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“The World is Crowded with Edible Men”

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This edition is published on Christmas Day 2025 and is dedicated to Patrick von Richthofen.

(For Cookie, Rio + & Réglise)

“I am only responsible for my own heart: you offered yours up for the smashing my darling. Only a fool would give out such a vital organ.”

“There is a fissure in my vision and madness will always rush through.”

Anaïs Nin.

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George Whitman, Ted Joans & Anaïs Nin at Shakespeare & Company, 1974.

George Whitman, founder of le Mistral Bookstore, after 1964 known as Shakespeare and Company, died at his third-floor apartment, 37 rue de la Bûcherie facing Nôtre Dame in Paris, on December 11th, 2011. In the room where he lay, a photo of Anaïs Nin accompanied by poet Ted Joans, taken downstairs by Marion Kalter, was framed and hung upon the book-lined walls. On his bedside table lay a copy of her book *Paris Revisited* which I published in an illustrated version for George when it became clear he was in decline.[i] According to his daughter Sylvia he looked at it several times a day. He loved the fact he was now linked indelibly in print with Paris and one of his favourite people. Anaïs' final public event in France, which over three

hundred people attended, had been held on November 11th, 1974. The store had been a constant in her Paris visits, and those of her friends Henry Miller, and especially Lawrence Durrell, since the late 1950s.[ii]

On her first visit to Paris after World War Two Anaïs described George Whitman as:

"...bearded, undernourished, a saint among his books… housing and feeding strangers and poor travellers, and on Sundays, making ice cream for homesick Americans."

Anaïs credits her "Houseboat" story for inspiring George's move to Paris and his first bookshop. She writes that he

began his store on a houseboat but was forced to move when the books mildewed. He then chose an old Arab grocery store for his permanent home because it looked onto the river and Nôtre Dame, and thus "he still had the illusion he was living on the Seine". Not one "fact" in Anaïs' account of her influence is true.[iii]

George Whitman, Ted Joans and Anaïs Nin had a similar relationship to the truth. Their truth was symbolic and transmutable, unfixed, sometimes a deflection, a tool, and a shield. They could be mythomaniacs and hid their fragility behind a strong public façade. They always insisted on controlling the narrative. George Whitman was essentially a shy man who avoided famous writers unless he had known them when they were unknown. His oldest friend

was Ferlinghetti, but in journals published after George's death Lawrence admitted that even having been around George since college, he felt that he hardly knew him. Like another Paris legend, Jim Haynes, George charmed easily and avoided confrontation at all costs.[iv]

Anaïs Nin was a seductress and pathological liar, a Pisces swimming in a "sea of lies" - capable of manipulating accounts of her life, her public image, and private life to an extraordinary degree.[v] Her lies could mask or evince her cruelty. In *Mirages* she wrote: "...I always lie. I can't have a truthful relationship." After spending time with people, even those she claimed to love, she experienced a state of "self-murder" and intense shame. She was ruthless with others when feeling under threat.[vi] Anaïs regularly denied

that her diaries were rewritten, bowdlerized, or untrue. Contradiction, disinformation and dissimulation were her everyday fare. Ted Joans similarly claimed he was born on a riverboat at Cairo, Illinois on the fourth of July and that his father was murdered in a race riot in Detroit – none of which was true.[vii] George claimed Walt Whitman was his father. Gullible Americans believed he was the son of the author of *Leaves of Grass* despite the fact Walt died twenty years before George was born and was gay. On entering Shakespeare & Company one saw "the bookstore Henry Miller called a wonderland of books" painted on a shelf. Did he really? I asked. He might have done, George replied, smiling.

In the official history of Whitman's bookstore by Krista Halverson, published after George's death through Shakespeare & Company, an extensive narrative has been constructed linking Whitman's bookstore to Sylvia Beach's original, claiming that she wanted George to take her famous name and remaining books with her blessing and to continue her legacy. This has now become official history and accepted fact, mentioned in every article internationally, even though it is false. George told me personally that he never dared ask Sylvia Beach for fear she would refuse, and thus only took the name after her death.[viii] No copyright exists on the Shakespeare and Company name. Stores with this name exist in many cities internationally. At one point George painted the names of these cities on his storefront, making it appear that he owned a chain, until obliged to paint over them.[ix] The

current store is a massive money-making enterprise obsessed with controlling its public image that bears no relation to the spirit of its founder. Even taking photos inside is prohibited.

In 1937, Anaïs Nin walked down rue de la Bûcherie to deliver draft copies of her recent Journals to the young poet and translator David Gascoyne for retyping.[x] This was made necessary, in part, because what she called her diaries existed in multiple versions, some simultaneous, and some written specifically to show to one person, such as her husband Hugh Guiler, or her analyst lover Otto Rank.[xi] Many were edited and rewritten years after the events. Various journals were destroyed. Nin's journals or diary are not accounts of her life, but a constantly changing literary

palimpsest akin to Henry Miller's autofictions. These were censored, embellished, and edited over decades, each time with a particular aim in mind. They often have little or no relation to fact, or even what she felt or did at the time of the events described.[xii] As Miller sometimes used his prose to disparage friends to whom he felt indebted, so Nin minimized those she was jealous of or in competition with, such as Gascoyne, and Miller's secret love and muse Betty Ryan. She also rewrote history and pretended to never have liked those to whom she owed a debt, or had once looked up to, such as Michael Fraenkel (Boris in *Tropic of Cancer*), who loaned her money over several years.[xiii]

In 1957, when Anaïs was still struggling to get consistent sales and publication in America all public knowledge of

her, and all contracts for her work came theoretically under the control of a man, her literary agent Gunther Stuhlmann. She was later lauded as a feminist icon because her first published Journals and letters erased her true relationship with Miller and her husband, Hugh Guiler, and the existence of her bigamous west-coast partner Rupert Pole. The support men gave to her life and career was minimized. Gore Vidal aided her career enormously as an agent and editor at Dutton, but they later fell out and attacked each other viciously, each rewriting their relationship to paint the other in the worst possible light.

Posthumous "unexpurgated" Journals completely changed knowledge (sic) of Anaïs' life. Except that even these were not unexpurgated or original, and again the content, editing,

and interpretation was controlled by a man, either Rupert Pole, Stuhlmann, or his successor Paul Heron, who has maintained an iron grip on Nin publications and scholarly output on her and her work for the past twenty years.[xiv] Many later publications were designed to tap into a market demand and the zeitgeist of a particular trend, such as the rise of female erotica, or increasingly prominent notions of woman as victim.

Anaïs Nin was for decades seen privately as manipulative and a difficult person to deal with by many publishers, which was perhaps the initial reason Stuhlmann was enlisted - to form a buffer between her and potential editors. With Durrell and Miller becoming famous in the late 1950s and on the verge of becoming huge international

bestsellers she needed someone who could parlay her link to them into success and a high profile. It was often her own attitudes and behaviour that drove publishers away from working with her, whereas she saw herself as unjustly neglected, discriminated against, and a victim.

New Directions, publisher of many of Miller's books, refused to have direct dealings with Anaïs. When considering a volume of letters between Miller and Nin, an editor wrote to Miller:

"…Neither J (James Laughlin) nor I feel we have the strength, or courage or inclination to cope with what we foresee if we must deal with her…I have heard stories that indicate unusually demanding, unreasonable, unpredictable

behaviour…The only time I sat down to talk with her…I have a vivid memory of the tension she created, of the combination of coy sweetness and twisted thrusts of a very troubled ego under that enormous charm and seductiveness, and a well of undirected venom….very little of what she said had anything to do with what she meant…her voice would take on a whine and a wheedling…one felt she was turning on a rather obvious technique of twisting men around her fingers"[xv]

The attempt to control narrative and manipulate others by Nin and her abettors mirrors an early (doubtless much exaggerated) description of June Mansfield Miller by Anaïs:

"She has destroyed conscience….is not bothered by truth. She invents her life as she goes along. She sees no difference between fiction and reality."[xvi]

Nin could have been talking about herself. Probably she was.

Ominously, Nin continues:

"He who has the courage to hurt, he alone does good. That is June. Someday I may share June's madness entirely."

June was in reality mostly selfless and constantly sacrificed for Henry.

At the time she met Miller, Anaïs made notes on Proust: "We lie all our lives, and more especially to those we love."

Anaïs told Henry early on:

"Don't believe the Red Journal. You don't know when and how I fell in love with you. That's in the Purple Journal."

These journals were written simultaneously. She kept a 'lie box" so she could keep her stories straight. Anaïs believed herself "such an actress at the core."[xvii] On a vacation in the Tyrol she hid her diary from her husband in the ash receiver of the wood fire. She became paranoid and insomniac at times because she talked in her sleep. She also knew "a writer could completely baffle any psychiatrist." She did this masterfully, not only lying to, but seducing and working for both René Allendy and Otto Rank, while

writing fake diaries for their perusal in line with their beliefs and interests.

Diane Wakowski was correct when she surmised:

"There are times reading Anaïs Nin's Diaries that I think she invented them and her whole life."[xviii]

The pressure of this creative dissimilation, and the later demands of her complex life between two husbands on "the trapeze", multiple affairs, attempts to publish or print her own work, fears of rejection and discovery of her parallel lives, jealousy of the success of her friends, wide social interactions internationally and between husbands in New York and Los Angeles, and her brutal writing (and rewriting) schedule, led her to often contemplate suicide in the 1940s-50s.

From the beginning, Henry Miller told Anaïs who he was:

"I think I must cut a very selfish and egotistical figure…Fred (Perlès) says I don't know the meaning of love – all I really experience is gusts of passion or sentimentality." "I want my way. I don't care about the other person's way…I can become very nasty, very petty, very vicious when rubbed the wrong way. And I can take it out on perfect strangers."

Anaïs realized this was true, exemplified in his callous treatment of close friends such as Conrad Moricand, Haridas Muzumdar, and Michael Fraenkel.[xix] When she gave him money to go to London to get away from his wife, instead he gave it to June. June had called Henry: "the most

selfish person on this green earth." Henry told Anaïs he had never beaten June and asked if she thought he should.

Miller and Nin became complicit in their shared vision of literature. They mirrored each other – everything was fodder for their work, and their need to sustain their support network and financial, material and psychological needs. The truth about June was immaterial compared to their creation and reinvention of June. They parasited her life and personality. June was "crumbling" under the weight of "the monstrous course of the writer who discards what no longer serves his work."[xx] This was not two established or famous writers ruthlessly exchanging. At the time of writing Miller had never published a book and was

over forty years old. Nin was the author of one short literary study on D.H. Lawrence.

One thing largely overlooked by scholars is the importance of Transcendentalism in linking the life and work of Miller, Lawrence Durrell and Nin – it was a major part of their common ground, especially Emerson and Whitman. They were writing their own Bibles, and in the world that they created they had God-like power and answered to no-one. In the beginning was their word. A major influence on them, D.H. Lawrence, was also deeply immersed in Transcendentalism, though his was of a far gentler and inclusive kind, closely aligned to nature. The same kind of brutal egotism and emotionless cruelty evinced by Miller, Durrell and Nin can be found in the private life of E.E.

Cummings, again steeped in Transcendentalism, a poet whose father had described him as "a God". Ironically, while Anaïs had fantasies about incest with her father, Cummings had incestuous dreams about his daughter who, like Anaïs, was estranged from her father for years.

Nin once wrote to Durrell:

"You are the most Transcendental writer I know…with you every word has its transcendental meaning."[xxi]

When Nin's husband Hugh Guiler's bank colleague Richard Osborn brought Henry Miller to meet Anaïs at Louveciennes for the first time, she was allegedly living a

Madame Bovary life. She had recently been subsumed in Lawrence, and real-life affairs, or deep flirtations. Hugh Guiler knew instinctively what Miller represented – an Americanised Mellors figure from *Lady Chatterley's Lover* to fulfil Anaïs' fantasy – to teach her how to fuck and vulgarize her a bit. Guiler wept after Miller departed.[xxii]

Before Miller, Anaïs wrote, she had only been involved with dead or half-dead men, Clifford Chatterley types, her husband included.[xxiii] Hugh was weak, loyal, relentlessly dependent, indecisive and incapable of taking a decision unaided. He was mainly a workhorse to provide for Anaïs and her mother (largely made invisible in the diaries) and brother Joaquinito. Their sex life was disastrous. Hugo was hung like a horse, and she too petite. He had every kind of

sexual complex and trauma response from a dour Scottish childhood. She was nearly thirty before she had an orgasm.

Alfred Perlès described Hugh as a cuckold but fearfully complacent. He was constantly on edge and anxious, scared Anaïs would leave him, pathetically asking "pussy-willow, do you love me?" Anaïs reassured him, with another man's cum between her legs. By the time of Henry's arrival, those we know of who had affairs with Anaïs or allegedly tried to include two dance teachers, an artist she modelled for, Hugh's mentor, writer John Erskine, her analyst René Allendy, her publisher Edward Titus, her cousin Eduardo Sanchez, subsequently followed by Otto Rank. Later, she might fuck two or three men in a day. Titus' assistant Lawrence Drake allegedly met to

refine her Lawrence text and shocked her by whipping his cock out for a blowjob. She didn't know fellatio was a thing at the time. Anaïs even lied to John Erskine that she had an affair with Lawrence's friend Aldous Huxley (who she never met) to make herself more impressive. Miller brought the Lawrentian awakening she craved and gave her both a literary and sexual revolution.

In May 1933, Hugo arrived home unexpectedly at Louveciennes. Anaïs accidentally forgot to lock the gate. Hugh entered to see Miller running naked from Anaïs' room across the upstairs balcony. She wrote: "Hugh's confidence is permanently shaken," but he allowed her to convince him he had imagined the whole thing. For the rest of her life Anaïs would often have different identities to

different people (Madame Miller, Anaïs Nin, Anaïs Guiler, Anaïs Pole) and keep Hugh at bay from the life that fulfilled her.[xxiv]

By the 1970s, for a lifetime of devotion and emotional and financial support to her Hugh Guiler's reward was to be largely kept at distance while his health declined sharply and, financially ruined, he lived on handouts from Anaïs of money derived from her published diaries that were filled with lies and from which he, who had provided for her, her family, and her lovers for decades, was excluded.[xxv] He had made a cult name (Ian Hugo) as an engraver and experimental film maker, but essentially lost the wife for whom he sacrificed so much. For years she avoided him and saw him as little more than a burden. She assuaged her

guilt by gifts, like sending him a larger television when his eyesight began to fail.

In these later years Anaïs would find great success in Japan, like Henry Miller (who married Japanese singer Hoki Tokuda). In the Japanese tradition diaries written by women are not expected to tell the truth but are used as a conduit to master internal struggles and trauma. As early as 1932 Nin imagined dying and having Hugh read her various simultaneous journals in which completely different accounts of her life, emotional states, sexual escapades, and feelings were presented. She knew it would have driven him insane. [xxvi]

She admitted:

"One handles truth like dynamite. Literature is one vast hypocrisy, a giant deception, treachery. All writers have concealed more than they revealed." (Under a Glass Bell).

In 1932 Harry T. Moore, later a biographer and leading scholar of Lawrence, purchased Anaïs Nin's first serious publication *D.H. Lawrence, An Unprofessional Study* from Sylvia Beach in Paris. He would be a life-long admirer of the book which was part of a flurry of titles that appeared around the time of Lawrence's death, often by those who knew him. It was a follow-up to her first published article, issued under a pseudonym.[xxvii] Many of the books on Lawrence appearing at this time by women were personal

memoirs, including those by his wife Frieda, by Jessie Chambers, Dorothy Brett and Mabel Dodge Luhan.[xxviii] General reactions to Lawrence's death had been harsh and dismissive. E.M. Forster, in contrast, called him "the greatest imaginative novelist of his generation." Unaware that Janet Flanner had written a slanderous attack on Lawrence, Nin initially tried to interest Flanner (as well as Sylvia Beach) in publishing her study of Lawrence. Neither of them read her script. Nin's book asserted Lawrence's importance as a great writer while, according to Moore, much that was written about him at the time was "trash." Just prior to Nin's book appearing, John Middleton Murry published *Son of Woman*, which severely damaged Lawrence's reputation. The importance of Nin's study lay in the fact that its focus was literary and not biographical and concentrated on his ideas and the power of his writing.

Moore considered it, even decades later, "one of the most valuable books on Lawrence because of its discussion of the texture of his work." Moore wrote: "it would be hard to come closer to the magic of Lawrence's prose than this." Nin and Miller discussed Lawrence extensively. Miller, at this time, wrote *The World of Lawrence* as part of his *Brochure* which Jack Kahane had requested to establish Miller as a serious thinker before publishing *Tropic of Cancer*. [xxix]

Edward Titus, husband of Helena Rubenstein, published Nin's book on Lawrence from his Black Mannikin Press. Anaïs and her cousin Eduardo regularly visited Titus' bookshop, which had a very different feel from Sylvia Beach's emporium. [xxx] Titus' bookshop contained rare and expensive books, some of them "priceless literary

treasures." Rubenstein may have had a similar relationship to Titus as Hugo did to Anaïs. She was devoted to him for many years and supported him financially no matter what he did or how much money he blew though, while thinking that most of his friends and authors were "wasters." She even refused to interact with Proust because she said he smelled of mothballs. "How was I supposed to know he'd become famous?" she asked.

Being published by Titus meant Nin was under the same imprint that published Kiki's *Memoirs* with an introduction by Hemingway, *Lady Chatterley's Lover* by Lawrence, a translation of Baudelaire by Aleister Crowley, and *Ladies Almanac* by Djuna Barnes, who Janet Flanner called "the most important woman writer we had in Paris." When

Miller gave Fraenkel the name Boris in *Tropic of Cancer*, it may have been a cruel reference to the character Boris (a fantastical pederast) in Mary Butts' novel *Imaginary Letters*, which Titus also published. Titus took over control of *This Quarter* literary magazine, which Miller and Nin both read avidly, especially its 1932 Surrealist number. Nin's book on Lawrence was the last title Titus published At the Sign of the Black Mannikin. In a typical Nin lie, she wrote that she had personally bankrupted his press.[xxxi]

Nin, beginning with Titus, began a decades long habit of blaming publishers for letting her down and not distributing her books. She blamed Titus for not selling the Lawrence book, Fraenkel for not distributing *The House of Incest* (1936) and Jack Kahane for not distributing *The*

Winter of Artifice (1939). Since Kahane died and war arrived immediately after publication it's hard to see what he could have done better. The reality is that in the 1930-40s she was a largely unknown writer with books that were considered experimental and with a limited market, not likely to be picked up by any mainstream publisher.

Anaïs Nin's writing life began when her father left his family when she was eleven years old. His relationship with his wife Rosa (ten years his senior) had become intolerable, and he had fallen in love with one of his students, Maruca, who was much younger. They would eventually marry. Joaquin Nin became not only a famous musician, awarded the *Légion d'honneur* and membership of the *Real Academia de Bellas Artes de San Fernando* in Madrid, but also a writer

like his father Joaquin Nin Tudo. It was he that always encouraged Anaïs to write, dance and create. Rosa simply wanted her to marry a millionaire, or at worst a man like Hugh Guiler who would amply provide for her, Anaïs and her two siblings Thorvald and Joaquinito.

There is no doubting the trauma losing her father created for Anaïs, but much of her trauma had other causes more closely linked to her mother, and the way her mother attempted everything to portray her husband in the worst possible light and to poison his relationship with their children.

Anaïs Nin's early diaries are written for her mother's eyes. Part of the reason that Hugh and Anaïs arranged to transfer

to Paris in the first place was because Anaïs' mother faced imprisonment for debts. In part of the plea deal they agreed to keep her in Paris away from her creditors.[xxxii] Rosa was used to wealth, had no financial sense, and only understood a life of ease.

Anaïs' **maternal** grandmother had been expelled from her family and lost access to her children for being a serial adulterer; a trope Anaïs' mother insistently recreated for her offspring due to her own trauma. Rosa Nin was several years older than Anaïs' father, and hardly an easy woman to live with. Adultery and the breakup of a family were obviously red-hot topics for her, and the cause of much of her childhood suffering. While her children may have been guilted into blaming Joaquin Nin for all their woes there is

much evidence to show he was driven away by an older woman who was unstable, pathologically jealous, conflictual, and almost impossible to live with.

Anaïs would show an uncanny ability to become close to men who, whatever other gifts they had, were also musicians and writers like her father. John Erskine, Henry Miller, Alfred Perlès, Gonzalo Moré and Lawrence Durrell were all pianists. Rupert Pole played guitar and viola at a high level and often held impromptu musical soirées at their home. Music is a vital element in the writing of Miller, Nin and Durrell.[xxxiii] Durrell, already thinking ahead to a work that would eventually become *The Alexandria Quartet* had in the late 1930s told Nin and her brother Joaquinito that he wanted to write a series of interconnected books

that were "polyphonic". Nin intended a similar thing in *Cities of the Interior*, which she described as "symphonic."

Even the diaries could be seen in musical terms:

"I am still confounded by the richness of the material I have not yet been able to *transpose*."[xxxiv]

She told Durrell that in her writing she had tried to "say things which should have been said with music and dancing". She wrote: "I am an excitable person who only understands life lyrically, musically...". She felt compelled to write to create a world in which she could live. In Nin and Durrell's work collages and labyrinths with musical overtones abound. They are essentially *composing* with the intricate cascading flow of words.

The creative interaction between Miller and Nin in the time between their meeting (November 31st, 1931) and the publication of *Tropic of Cancer* in September 1934, which gathered Miller acclaim from several important writers, such as Samuel Beckett, Ezra Pound, George Orwell and Blaise Cendrars, included collaborating on revision of manuscripts, critical evaluations, and fecundating each other with new discoveries, stories, and personal encounters. One of their main concerns was how to transform their life into literature.

The publication of *Henry and June* gave everyone to believe that Nin and June Mansfield Miller had a lesbian relationship. Nin always denied having a lesbian affair. This book was edited and published a decade after her death,

and she had no part in its conception. The diary entries and prose from which this account is derived were written in the aftermath of reading Miller's novel *Crazy Cock*, in which June and her friend Jean Kronski were allegedly involved in a lesbian relationship which led them to run off to Paris together, leaving Miller behind. Jean subsequently left for Morocco with Alfred Perlès. Miller had written *Crazy Cock* to try to tap into a vogue for controversial lesbian fiction in the late 1920s which he hoped would draw him attention and help him get published. The novel must be seen in the context of *Well of Loneliness, Orlando*, and *Ladies Almanack*, and the high profile lesbian literary figures in Paris, such as (E.E. Cummings' contact) Amy Lowell, Gertrude Stein and Nathalie Barney, and images and tropes from Surrealism and contemporary film.

There is no evidence June was Jean Kronski's lover, or that she was in sexual relationships with women. June was always involved with men. Neither is there any real evidence that June and Anaïs had a lesbian affair. Rather, one sees through the veil a volatile, insecure and vulnerable June being manipulated and exploited by two emotionally detached writers who need her as fodder for their work, and care little for her as a human being. She becomes a mythological figure based on Alraune, Surrealist characters such as Nadja, and screen vamps in movies of the time. Both June and Durrell's abused wife Nancy would be compared to Greta Garbo, the gold standard for beauty at the time. June in the work of both Miller and Nin is an invention, a caricature, that was both more and less than June in real life.

In writing the texts that led to Henry *and June* Anaïs interposed herself between Henry and his great muse to become an indelible part of Miller's "legend in which I bury myself." June was supposedly Henry's great love. If Anaïs could capture her and write about her, and nullify Miller's nemesis Jean Kronski, she could show Henry that she also has the power to assimilate and transform June and use her as a means of creation. She could also replace her. Henry and Anaïs thus mirror and fuse closer than ever. June hustled for years to help Henry become a published writer, until she realized his demands were a bottomless pit, much as Hugo sacrificed himself for his wife, her lovers and her family.

As Nin said:

"An artist is born with a mania to complete himself, to create himself. He is so multiple and amorphous that his central self is constantly falling apart and is only recomposed by his work."

When Henry and June split for good, June could have told Hugo that Anaïs and Henry had long been lovers (which he knew but couldn't acknowledge) and forced him to admit reality. She could have written a tell-all book when Miller became famous. Instead, June lived out a tragic life, was institutionalized for a while, was broken, held a menial job, had another failed marriage, and then when Anaïs' diaries were to be published an academic specialized in womens studies, Annette Kar Baxter, who was an admirer

of Miller and Nin (and wrote a book about Miller entitled *Henry Miller Expatriate* published in 1961 by University of Pittsburgh Press) was enlisted to watch over June and control her so that she could not spoil the release, or offer a counter version of her truth. Kar Baxter's husband, James E. Baxter, was June's psychiatrist. By this time Miller was an acclaimed author, internationally famous and a wealthy man. Durrell had already been nominated for the Nobel Prize, as Miller would later be.

Anaïs Nin's second published book was *House of Incest* (Siana 1936), a work of poetic prose akin to chamber music in three parts, which Otto Rank helped her edit, published using money provided by Michael Fraenkel. It was one of a series of smaller publications issued by her circle around

this time, including Henry Miller's *Scenario* (based on Nin's work, she hated it), and *What Are You Going to do About Alf?* Modern readers will jump to the conclusion that the book has something to do with an incestuous relationship with her father Joaquin, but the incest is not purely physical or sexual and has nothing directly to do with her father. The incest refers to a form of narcissism as explored by Otto Rank in which one can only love in another what reflects or completes oneself. In order to have an illusion of self, one must be in relation to another. It is summed up in her phrase:

"If only we could all escape from this house of incest, where we only love ourselves in the other."

The text represents an (unsuccessful) attempt by Nin to confront the world of lies she has created in her diaries and daily life.

She intellectually realizes, as Rank tells her:

"Worlds self-made and self-nourished are so full of ghosts and monsters."

This is why her diary and multiple lives become a prison that ultimately compounds her pain.[xxxv] Although there are echoes of her father and June in this work, there is no account of sexual incest with her father, but rather the realization of the fact that she can only love, accept and

identify in the other that which reflects herself and answers her own needs. Anaïs Nin's life is a prime example of a multitude of narcissistic shared fantasies, as described by Sam Vaknin in *Malignant Self-Love – Narcissism Revisited.*

Louise Erdrich, interviewed in 2020, while seriously missing the far deeper implications, recalled:

"Later I found the great narcissist Anaïs Nin, read all of her profoundly self-absorbed diaries I regret to say. But I had to do it. All the girls did."[xxxvi]

Narcissism was a prominent theme in the Symbolist movement, and of those influenced by it. Prime examples

are Oscar Wilde's *Portrait of Dorian Gray*, and André Gide's *Les Nourritures terrestres.* An obvious example in art would be Paul Gauguin. It is also a central feature of Transcendentalism, notably with Walt Whitman and Thoreau.

Nin, revealing her inner chaos, once wrote:

"...nothing that I loved or dreamed existed...I am empty-handed now, a woman with an aching body. Lost. Weeping. Weeping. Saying yes to the analyst like a child." At times she realized: "Behind my masochism lies sadism." (*Mirages*).

Joaquin Nin may be symbolized in the book by Lot, named after the Biblical father. The description is, like much of Miller's work, part of a fantasy, not an echo of a real-life event. This particular image that follows may be inspired by a painting of Lot and his daughters by Franz Floris.

"Stumbling from room to room I came into the room of paintings, and there sat Lot with his hand upon his daughter's breast while the city burned behind them, cracking open and falling into the sea."

Lot in the Bible loses his wife who is turned to a pillar of salt as they flee Sodom and Gomorrah. He is then drugged by his daughters so that they can have sex with him and become pregnant when he is unable to consent or refuse –

an example of sperm-stealing. Scholar Esther Fuchs describes the daughters as the "initiators and perpetrators of the incestuous rape."[xxxvii] Various passages in the book echo Nin's own conflicted emotions. In the biblical account of Lot, *two* daughters are referenced, which Nin may see as a reflection of her divided self:

"I am enmeshed in my lies, and I want absolution…the truth would be death-dealing, and I prefer fairytales. I am wrapped in lies which do not penetrate my soul. All the lies I told were like costumes."

"More pages added to the book, but pages like a prisoner walking back and forth in the space allotted to him."

Despite the publication of the posthumous diary entitled *Incest*, and the book of letters between Anaïs and her father during the period when they allegedly committed incest, entitled *Reunited*, there is, in contrast to Paul Herron's assertion, no proof that incest between Anaïs and her father happened. None. This topic is discussed at length in my essay *Anaïs Nin in the Light of her Father's Love* (Alyscamps Press 2019). Herron has long been focussed on proving that incest took place and seeing Anaïs as a victim. His descriptions of Joaquin Nin leave little doubt he despises Nin's father, whom he describes using these words: "…slick, caprice, self-delusion, falseness, egoism, weakness."

We hear Joaquin Nin seduced one of his piano students and had to flee from being killed by her father, although there is no proof of this. Joaquin could not have been more than 22 at the time. In the context of the age "seduced" does not mean had intercourse with. The age difference between the couple may have been just a couple of years. It was not unusual for girls to marry as young as sixteen. The attempted murder claim seems highly spurious.

Joaquin, according to Herron, "felt entitled to a luxurious, elegant life…he was a veritable snob… was a womanizer… (he), ended his wife's career… (his family) were a burden… (he was) constantly surrounded by admiring women… (Joaquin had) numerous extramarital affairs, prompting Anaïs to dub him Don Juan….".

In addition, Herron insists, her father allegedly constantly called Anaïs ugly (he called himself ugly also), and photographed her nude (hinting at paedophilia, but not totally unusual at the time).[xxxviii] Herron alleges Joaquin beat his wife after locking the children in their rooms and then took the children up to the attic to beat them "while Rosa was locked out and screamed in terror on the staircase."

Herron alleges Anaïs was afraid that Joaquin would kill her mother.

Given the statements made in this account and the fact Herron is essentially in control of the Nin scholarly journal and editor and publisher of much of her recently issued work, it is natural his description would be believed.

However, his account is written and his words chosen, and his translation of the letters between Nin and her father misconstrued in such a way, as to portray Joaquin Nin as a monster, probable child molester, abuser, possible paedophile, wife beater, deadbeat father and parasite. Innocuous expressions in French such as *je t'embrasse*, *je t'aime*, *moche*, and *mon amour* are easy to render to give a false impression in English.

Herron claims that Nin's brother Joaquinito in 2003 spoke of the "horrors" that occurred in the attic where he and his siblings were "beaten" and Anaïs allegedly sexually abused. Yet, in my own conversations with Nin's brother not long before he denied any incest had ever taken place and said that the children were subject to corporal punishment as

most children were at the time. Nothing he experienced would constitute a savage beating or "horrors" and certainly would not have caused their mother to scream in terror that they were being endangered. If she ever suspected sexual abuse, there is no question she would have never tolerated it. Rosa was famous for her strong and fiery temperament and hardly an innocent and powerless bystander who would allow her husband to thrash her children to within an inch of their lives.

It is clear if one looks closely at Anaïs Nin she was both a clinical narcissist and suffered from borderline personality disorder. Studying psychiatry in depth as she and many of her entourage did [xxxix] and being a patient of and emotionally and sexually involved with and working with

both Allendy and Rank she was fully aware of psychiatric conditions and terminology.[xl] She studied under Rank and worked as an analyst herself. Miller called her a narcissist in 1932 and at various times she referred to herself in the same terms. This is implicit in the diary *Incest* and her books *House of Incest*, and *Henry and June*.

Nin's tacit admission that she only feels attachment to others at the times when they mirror or complete her or fulfil her needs is a clear sign of her disturbance. Her ability to pathologically lie to people who love her and take care of her, and to manipulate them to an extraordinary degree, are also a sign of her illness - as is her ability to disengage from or betray those she supposedly loves at a moment's notice. Her feelings are not constant, but constantly

susceptible to change. There is no object constancy. Perception of others fluctuates wildly in relation to how they respond to her immediate needs. If she perceives they fail her, even momentarily, the result is narcissistic injury with all that entails. Nothing is ever her fault.

Anaïs wrote defensively:

"When others ask the truth of me, I was convinced it was not the truth they wanted, but an illusion they could bear to live with."

What most would perceive as lies, Sam Vaknin might perceive as confabulation. Anaïs doubtless had frequent episodes of dissociation, amnesia and psychosis. While pretending her behaviour is altruistic, Anaïs regularly

evinces “splitting” where her opinion of and reaction to a person can move from “love” and admiration to emotionless distain or envy and hate in seconds. Her relationship with Lawrence Durrell and Miller was filled with contradictions, ranging superficially from love to condemnation. While praising Durrell in letters after the success of *The Alexandria Quartet* (because he could be useful to her), behind the scenes she tore him and his work apart. She said that she hoped Miller and Durrell never wrote about her because they didn’t know or understand her at all, despite a supposedly intimate relationship of over forty years.

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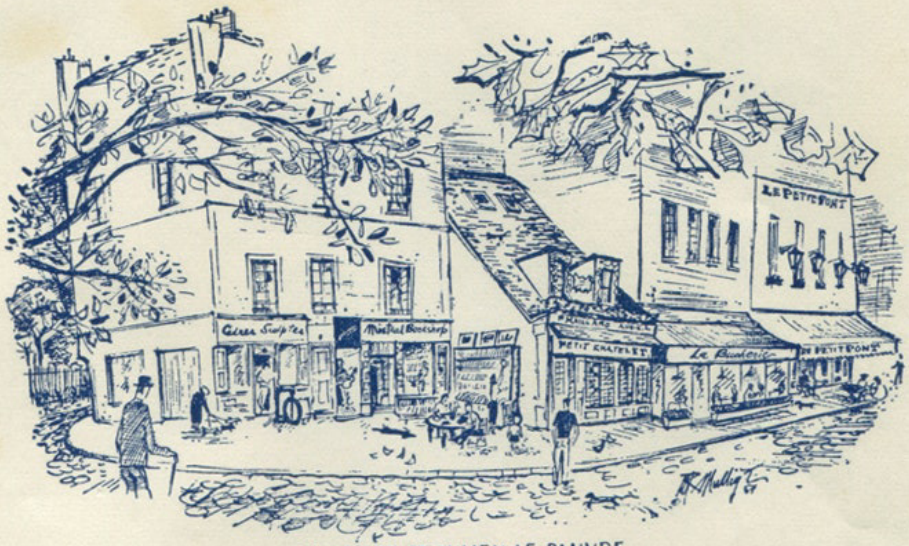
le samedi 7 Mai à 17 heures



QUARTIER ST JULIEN LE PAUVRE

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The journal volume *Incest* was written specifically for Otto Rank as part of Nin's seduction of him (and probably rewritten later). Two of Rank's primary fields of interest were Don Juan and Incest. He had been writing on Don Juanism as an expression of narcissism since at least 1922 and published his first book on incest in 1912. These themes were also extensively explored by Freud, Carl Jung, and Otto Fenichel, who saw Don Juanism as a way of gaining narcissistic supply. Similarly, because of this interest by Rank, probably discovered first through René Allendy, Miller and Nin had been exploring other manifestations of incest and the Don Juan theme. As early as spring 1932 Miller had been recommending novels by Frank Thiess, including *Devil's Shadow*, which explored an incest motif.

Nin's working title *House of Incest* came into being around April 1932 – a year *before* she reunited with her father. The claim Rank told her to commit incest with her father and then abandon him to punish Joaquin for abandoning her is false. It is not supported by chronology, the diary, or Rank's own character.

Don Juanism is not just limited to men. Both Miller and Nin evinced it in their life and writings. An avid film buff, Miller was also impacted by King Vidor's 1924 film *The Wife of the Centaur* and by his friend from his father's tailor shop, Frank Harris, who set a high bar for mythologizing one's life and sexual escapades in *My Life & Times,* one of Miller's main unacknowledged influences.

Frank Harris also wrote a famous book on his close friend Oscar Wilde, another little-known influence on Miller. Wilde wrote about incest in his play *Salomé*, which was banned in Britain as "half biblical, half pornographic." In the play, the teenage Salomé is sexually highly aggressive and narcissistic. She demands the head of the priest who rejects her sexual advances. Like Nin, she danced to seduce. The play would eventually be performed in Paris to great acclaim, with "ferocious sensuality" from Lina Munte.

Wilde's homosexuality was often seen at the time as evidence of his pathological narcissism. Havelock Ellis, in the 1890s, wrote extensively about narcissism in women and the homosexual community, notably in "The Conception of Narcissism" and "Studies in the Pathology

of Sex." Wilde was a prime example, along with Walt Whitman, of a writer projecting a narcissistic image of self that was so powerful that truth or reality became inconsequential. Whitman, unknown at the time of publication, was so narcissistic that he didn't even put his name on the first edition of *Leaves of Grass*, just an image of himself. He even wrote fake reviews extensively praising himself. Whitman's *Song of Myself* emphasizes his pathological narcissism. These writers were creating a legend that far surpasses the truth and reality of their life and personality, paving the way that Miller and Nin would later follow. In doing so, their narcissistic false selves and projection hides their inner conflict, sordid acts, and pain.

Oscar Wilde once said:

"The truth about the life of a man is not what he does, but the legend which he creates around himself. I have never paraded the streets of London with a lily in my hand; for any caretaker or coachman could do the same. That legend merely indicates the impression I have made on the masses, and it indicates the nature of my temperament better than what I have (actually) done."

Wilde revealed his narcissism in many of his works, even those now barely remembered, such as *The Remarkable Rocket.*

Incest was a prominent literary and public topic at the time Anaïs Nin reunited with her father. Incest was a central theme in James Joyce's *Ulysses*, which was considered the great English-language novel of the time. The topic had also been publicly visible in Surrealism and the recent resurgence of de Sade. Violette Nozières murdered her father in August 1933 because he had been committing incest with her for years. Her story became front page news for months and led to André Breton and his Surrealist friends producing a major collaborative book in defence of her which was published in Belgium. [xli]

On November 7th, 1933, Anaïs began analysis with Rank. Long before this her diary entries speak of her father in Rankian terminology and tropes. She had been preparing

the ground. In *House of Incest* and *Winter of Artifice*, written in parallel, the love object is not worshipped for themselves but instead the writer/main character is in love with a part of themselves mirrored through the love object – a form of narcissism and incest.[xlii]

Rank was particularly interested in writers, artists, their lives, and the creative process. His work *The Double* obviously influenced Miller and Nin from early 1933: The writer he believed has both an inability to love and a profound longing for love, and develops a split personality, as well as an abnormal obsession with his or her own person, mental states and destiny. Nin's father and grandfather were both writers. In *A Joyous Transformation* Nin writes: "people do not exist except as fictional. I am

fictional." Nin and Rank clearly discussed her father in terms of the Double and Don Juan theory. *Winter of Artifice* explores her father in expressly Rankian terms.[xliii]

It is interesting to compare Paul Herron's account of alleged abuse of Anaïs by her father with some comments by Nin close to the end of her life, taken from the final "unexpurgated" diary *A Joyous Transformation* (ebook, which Herron edited):

"Falcon asks why my father left my mother. He could not bear it with my mother, she was tyrannical."

Nin also talks of her mother's "combativeness" and stated unequivocally to Joann Lawless (1971):

"My father did not beat my mother (she would not let him); he spanked us, they quarrelled."

This is a far cry from Herron's portrayal elsewhere of Rosa screaming in terror as her children were savagely beaten. What a reader of Nin's work chooses to believe will depend on their own life story and not at all on what Anaïs Nin wrote, which can *never* be taken as fact. All the evidence shows that Nin lied constantly about the most important things and people in her life.

Anaïs Nin wrote *Henry and June* as part of her seduction of Henry Miller, and *Incest* as part of her seduction of Rank. Both are literary creations not diaries. They resemble Miller's devastating account of Conrad Moricand in *A Devil in Paradise,* in which Miller writes that his old friend (who reminded Anaïs of her father) was a paedophile and a parasite. It was nothing more than lies written with a

sadistic aim in mind.[xliv] Miller's text *The World of Sex* similarly uses vicious lies to punish his first wife, Beatrice Wickens. The people are real, but the sexual encounters are imaginary and the context distorted. Much of Miller and Nin's autofiction is dream, fantasy or imagination. Primary aspects of Miller's writing were caricature and hate, as Anaïs realized by 1933. When Anaïs starts to distance herself from her father it is because she has replaced him with another father figure who is also her lover, Otto Rank. The diary *Incest* had served its purpose.

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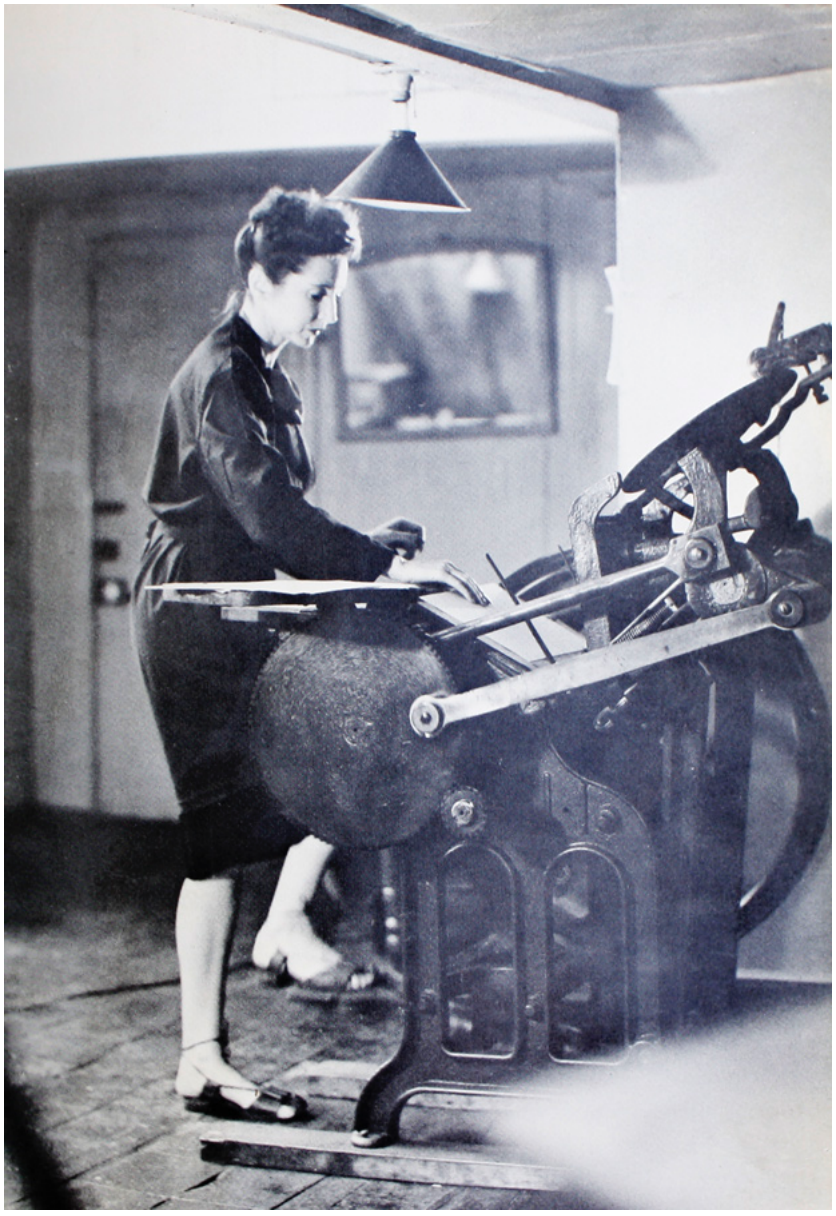
When Nin's first publisher Titus closed shop soon after her Lawrence book was published, she caught a glimpse of the fragility of small presses. She realized that the only way to control one's own work was to become one's own publisher, and maybe even printer. While Tauchnitz, and from 1932 Albatross, published books in English on continental Europe that could not have been distributed in Britain of the United States, she could not yet aspire so high. There were many examples of female writers and literary figures in Europe who had started their own presses or publishing companies, including Virginia Woolf, Laura Riding, Caresse Crosby (who Nin befriended with this aim in view), Gertrude Stein, Sylvia Beach, and Nancy Cunard.

Jack Kahane at Obelisk Press was aiming at books that were likely to be a good commercial bet in Paris, or ones where he did not lose money because the books would be published at the authors' expense. Hugh Guiler and Fraenkel helped underwrite *Tropic of Cancer*, Fraenkel subsidized *House of Incest* and Fraenkel and Nancy Durrell subsidized *The Black Book*, *Max & the White Phagocytes* and Nin's *The Winter of Artifice* under the Obelisk imprint. Nin claimed Durrell also subsidized *Black Spring*. Writers underwriting the cost of publication was not at all unusual in France at the time. It was the staple contract of some major figures in publishing such as Guy Levis Mano, publisher of many leading Surrealist writers and artists at Editions GLM.[xlv]

Michael Fraenkel had founded his own press Carrefour in 1930 and issued books by himself, Walter Lowenfels and later Miller.[xlvi] He was the first-person Nin approached about how to start self-publishing private editions because she feared no publisher might take her works of fiction. They also contemplated a private edition of *Tropic of Cancer* published anonymously, in line with Fraenkel's manifesto *Anonymous* (Carrefour Press, 1930). Modelling herself after Nancy Cunard and Caresse Crosby, Anaïs decided she would eventually get her own press and print books herself. This she eventually did with her lover Gonzalo Moré under the Gemor Press imprint in New York during World War Two. The staged photos of her at her hand press bear an uncanny resemblance to those of Cunard at The Hours Press, which she ran with her lover Henry Crowder.[xlvii]



In 1937 Nin and Durrell were discussing their own press as a follow up to their first attempt directed by Fraenkel, Siana Editions (18 villa Seurat), but the titles they planned eventually appeared under the Obelisk imprint.[xlviii] *The Winter of Artifice* (1939), was heavily influenced by Miller's editing. It is not the same text as *Winter of Artifice* later published by Nin under the Gemor Press imprint.[xlix] This illustrates a major problem of Nin bibliography. She often changed the contents of books, the texts of individual stories, or even reused a title of a story for a completely different story. Just because two stories have the same title does not mean they are the same story, just as if two books have the same or a similar title it does not mean the books have the same content. Similarly, as the events of her life in the diary were in constant flux, so were her prose works and her ideas or the influences she cited. Nin was obviously

greatly impacted by Surrealism. Her novels were often associated with this style of writing in the 1950s. *Ladders to Fire* and *Under a Glass Bell* were criticized as works of Surrealism. Nin recommended Wallace Fowlie's book on Surrealism to help understand her work. David Gascoyne is a major figure in the history of Surrealism. Miller had panned the movement in his *Open Letter to Surrealists Everywhere*, but Nin also wrote: "I don't like Surrealism because it has no orientation, theme or core."[l] Surrealism, in direct contradiction, is mentioned repeatedly in her book *The Novel of the Future,* notably referencing Wallace Fowlie's *The Age of Surrealism*. Surrealist influences abound in her work.

Anaïs Nin and Gonzalo Moré obtained funds from Frances Steloff at the Gotham Book Mart and Therema Sokol in 1941 to help them buy a hand press, type and paper to reprint her most recent book which had been stillborn in Paris due to Kahane's death. Nin altered the text to reduce Miller's input and changed the title to simply *Winter of Artifice* (May 1942). They had to learn how to set type. Hugh Guiler under his artist's name Ian Hugo was included for engraving. It took them eight months to hand set the book. She was following in the tradition of Virginia Woolf, Laura Riding and Nancy Cunard in being fully hands on. Ian Hugo had by now studied with the great engraver S.W. Hayter. In 1946 he would issue a chapbook entitled *New Eyes on the Art of Engraving.* Hugh Guiler/Ian Hugo would go on to become a masterful figure in engraving and then turned to experimental film. This

chapbook, published by Oscar Baradinsky of the Alicat Bookshop, was one of a series of titles that included The Outcast Poets series, Anaïs Nin's *Realism & Reality* and *Of, By and About Henry Miller*. Nin was also in regular contact, from 1940, with Caresse Crosby who might ask Gemor to print for her. Nin's cousin Eduardo Sanchez considered having her print his book *The Round*, but delays while they learned to hand-set effectively meant he entrusted the work to James Cooney at Morningstar Farm in Woodstock. Miller, Nin and Fraenkel had been in close contact with Cooney since 1937.

Nin becoming the printer of Hugh Chisholm's work with Gemor Press was a sound choice since his family controlled a large part of the paper supply in America

during the War years. She printed his poems and his translation of Max Ernst and Paul Eluard's *Misfortunes of the Immortals* for Caresse Crosby's Black Sun imprint.[li] Nin's *Under a Glass Bell* appeared in February of 1944. It was a beautiful fine press production to which Ian Hugo contributed seventeen engravings. The book raised Nin's profile and got her first mainstream acclaim in America thanks to a warm review by Edmund Wilson in *The New Yorker*. A reprint of the book a few months later changed the content and halved Hugo's artwork. A few titles by obscure authors followed before Nin again emerged with *This Hunger* (part of *Cities of the Interior*). Accompanying woodblock prints by Hugo were issued separately with an introduction by Nin in a deluxe edition of forty copies. These sold out quickly and supported the costs of printing *This Hunger*. While the portfolio of engravings was a huge

success, her book was met with such hostility that Nin said she fell into a suicidal depression.

Nin met Gore Vidal in the fall of 1945, and it was he that got her taken up by Dutton, her first major publisher. In 1946 Gemor published her short story *A Child Born Out of the Fog*. It would be republished in Dutton's edition of *Under a Glass Bell & Other Stories* (1948). In June 1947 Gemor reissued *House of Incest,* which made her first published fiction work available in America for the first time. Her entire completed fiction output was soon in print, including *Ladders to Fire* and *Children of the Albatross* with Dutton. Miller's increasingly high profile led Gemor to reissue her *Preface to Henry Miller's Tropic of Cancer* which was sold through Lawrence H. Maxwell's Bookstore. Gemor

also issued Nin's essay *On Writing* in August 1947 accompanied by William Burford's *The Art of Anaïs Nin*.[lii]

Nin's access to a mainstream publisher did not solve her creative and profile problems. Rather it obliged her to surrender control over design, editing, and distribution – and she found herself just one relatively minor author among many authors, rather than a main actor in her own press. By the mid 1950s Nin was struggling with the reception of her work and sales, while Miller and Durrell were about to become famous and enter the literary stratosphere; a change that she did not take at all well. In 1955 Alfred Perlès published *My Friend Henry Miller* which left Nin both terrified and enraged, since she appeared as two women in the book, one of whom was Miller's lover.

A plethora of books by and about Durrell and Miller appeared internationally in the next decade. Some soon acclaimed Durrell the greatest living writer. Nin tried every possible way to grasp their coattails over the next few years, including asking Durrell for a Preface, which she hated and refused, and asking Miller to do a book of his *Letters to Anaïs Nin* and assign her control over the content and the royalties, while expressing her bitterness and anger at her dependence privately.[liii]

The first available letter from Nin to Durrell after 1946 dates from the huge success of *Justine* in 1957. Anaïs immediately saw an opportunity and wanted to reprint Durrell's *The Black Book* in America.[liv] When he refused, she sent him a hundred dollars as an advance to print any

book of his so she could catch the wave of his success. While praising Durrell effusively in her letters, in private she was damning about his writing and judgements:

"Durrell is a brilliant cheat who does not have a deep knowledge of character."

"I feel Durrell created a shallow world of fraudulent relationships."

When Anaïs heard that *Justine* was to be made into a movie she wept for an hour with jealousy. Ironically given her falseness, she told her friend Margueritte Young that Miller and Durrell had "a frightening lack of empathy." In fact, all three evidenced a pathological narcissism and profound lack of empathy.

As Anais Nin's books were selling poorly or out of print by the mid 1950s, she decided to try to take control of her own destiny. She feared no other publisher might touch her. To this end she founded Anaïs Nin Press which was based at her home address in New York.[lv] Dutton had published three of her books, but *A Spy in the House of Love* was rejected by multiple publishers and only issued by British Book Center in 1954 when Hugh Guiler paid the printing costs. Similarly, Guiler had to pay part of the printing costs for issues of her books by Peter Owen in London, and even grant him a share of American royalties. Nin established Anaïs Nin Press around 1955 to make her own work available, which formed a bridge until finally Alan Swallow asked to take on her catalogue in 1961. Initially her press was selling remainders and overstock of books issued by her previous publishers, such as Gemor and Dutton. Nin

said she established it “to save face” and to “not let them know I have been defeated.” By 1957 she began publishing her own editions (without an imprint listed) as opposed to selling old stock. The new books were simply offset from the old editions by Edwards Brothers Printers in Ann Arbor. She tried without success to enlist other authors such as William Goyen. This control of her own work would also allow her to offset all the volumes together to make the first complete edition of *Cities of the Interior*.

How her agent Gunther Stuhlmann fits into this whole pattern has never been clarified. He has always been shrouded in mystery – like a CIA operative. Why Nin needed an agent when she was publishing all her own books as Anais Nin Press is not certain. Stuhlmann, once

he takes firmer control as her agent will be aggressive and uncooperative, particularly with Swallow Press. He started a trend of "commercial propaganda", disinformation and refusal of access to material to maximize his power and commercial revenue. He is listed as editor of her diaries and work, but some people have questioned this, including the successors to her publisher Alan Swallow at Swallow Press. By the time she was dying Nin would see Stuhlmann as a tyrant acting in his own interests and responded swiftly to ensure Rupert Pole and not Stuhlmann controlled her manuscripts and The Anaïs Nin Trust after her death. She speaks of her need to escape his domination.

By 1961 Alan Swallow had come to Nin's attention and she (not Stuhlmann her agent) wrote to him in February 1961

to ask if he would consider becoming her publisher. She had recently been successful just by advertising and because of her now known connections to Miller and Durrell, but no longer had the energy for Anaïs Nin Press. Her titles had, she claimed, been moving at the rate of two or three thousand a year, even without reviews. They were distributed by Lawrence Wallrich at The Phoenix Bookshop in New York. The public acclaim that pleased her most at this time was an essay by Jean Fanchette, which she loved so much she off-printed it for distribution. He was just about to set up *Two Cities* at George Whitman's Mistral Bookshop with Durrell's help.

When Alan Swallow stepped in the need for Anaïs Nin Press vanished. Swallow admired her work, but he was also

astute and realized that as Miller and Durrell were now major public literary figures her name was undoubtably rising with them.[lvi] Although Swallow had a modest small publishing company, he was legendary in his commitment to books, fine literature, neglected titles and his authors. His publications sold well. He packed the books himself. Swallow lived for literature and his writers. He liked nothing more than to personally oversee the dissemination of works he realized were unjustly neglected. This was the beginning of a partnership with his imprint that would last decades despite Swallow's untimely death. Swallow kept all her work in print and selling well. He died, aged 50, at his electric typewriter early on Thanksgiving morning, 1966. [lvii]

Alan Swallow published the first volume of Nin's Diary jointly with Harcourt Brace, which was a huge success, but for him it was too late to enjoy the reward for his commitment to Anaïs Nin. Durrett Wagner continued his legacy with assistance from Ohio University Press. In the next decade Nin would become famous and acclaimed internationally. Occasionally she would allow a friend to issue a special publication, such as Duane Schneider's book of unpublished extracts from her Diary.[lviii] Robert Snyder made a film and accompanying book *Anaïs Nin Observed.*, in parallel with a similar work on Henry Miller. Bradley Smith published *Henry Miller My Life & Times*, in which Nin cameos. She became a fixture of the lecture scene and a mentor to female scholars and writers such as Rochelle Holt.[lix] Among her accolades were Los Angeles Times Woman of the Year. In 1976 she was a finalist for the

Neustadt International Prize for Literature. Her commercial success was later compounded by the publication of erotica. Some was her writing and some fake, as was *Opus Pistorum*, attributed to Henry Miller. [lx] Posthumous works issued by Sky Blue Press have provided a continuous supply of new books, kept under the vice-like grip Nin and Stuhlmann had set as the standard for her publications and life story.

At the time of her death Anaïs Nin's fame and reputation were based on lies about the course of her life, personality and relationships, and not simply her writing. Given her way of life, this was fitting. Few people ever read her masterpiece *Cities of the Interior*. Even today Anaïs is usually excused everything questionable that she did and all the

blame for her trauma and treatment of others is placed on her father, while her highly abusive mother escapes unscathed and totally invisible in the shadows. Her brother Joaquin had warned me to be careful because Stuhlmann could turn strongly on someone who contradicted him or went against the story he chose to tell about her life. I found this to be true.

Would Anaïs Nin have ever become famous without her famous friends and pathologically lying about her life? Is she a major writer, or are people more captivated by her life and what they imagine she represents, or what they think she did? Like E.E. Cummings, Anaïs left behind some inspirational and captivating quotes. It does not mean these words represent her reality or who she truly was.

Nin once said:

“Had I not created my whole world, I would certainly have died in other people’s.”

Anaïs Nin’s was a lonely life, a prison suffused with pain and fear. She had no true self or ego. She was paranoid and used alloplastic defences, lived in a continuous terror-filled moment, manipulated, seduced, became childlike, a control freak, pitiful and helpless, enraged and bitter, judgemental or wheedling, cold as steel, defiant, pretentious or suicidal depending on the moment. She only existed in relation to others. Nothing they provided could fill the void she sensed within.

“I am so utterly lonely, but I also have such a fear that my isolation be broken through, and I no longer be the head and ruler of my universe.”

Anaïs Nin was mentally ill. Her internal world was a living hell. Her inner core was dead, an all-consuming black hole. Her disorder does not excuse the suffering she inflicted on others. Nin and Durrell conferred and decided there was something profoundly wrong with Henry. Meantime, Henry wrote that you would have to be insane to lie in a diary and believed Anaïs was deeply troubled. Larry Durrell was meantime beating his beautiful wife Nancy and isolating her while spending her money and beginning a lifetime of public charm and domestic abuse of various

wives and partners which culminated in alleged incest of his daughter Sappho. All three writers were pathological liars, violent in word or deed, and narcissists with highly disturbed "dead mothers."

One of the few things Anaïs' parents had in common was they both hated Henry Miller and thought he was a parasite. Anaïs would have really liked to have been a musician like her father, like Henry Miller's first wife Beatrice, like the men she bedded and surrounded herself with, or a dancer like her father's friend La Argentina or June Miller. She dared not because her mother would never have tolerated it. Instead, her life was the most intricate, mysterious and captivating of dances, and her words were its music weaving across the page.

Finis

The World is Crowded With Edible Men was written in Monte Lope Alvarez at the home of Phil Morrison, to whom my deepest thanks. It was written to accompany a collection of books by Anaïs Nin offered for sale.

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[i] A New Special Edition was published after Whitman's death with additional text and photographs, including mementos of George's funeral (2012).

[ii] All three were actively involved in Jean Fanchette's *Two Cities* magazine, based at the store, which was, along with *Merlin* and *Paris Review*, a major literary venue for new and established writers. Maurice Girodias, who aged

fifteen had drawn the cover for the first edition of *Tropic of Cancer,* later the infamous publisher of Miller and Durrell, as well as *Lolita*, *Ginger Man*, and *Naked Lunch* under the Olympia imprint lived for a time just down the street. His father Jack Kahane was Miller's first publisher, and issued Durrell's *The Black Book*, and Nin's *Winter of Artifice* before dying suddenly at the outbreak of war. Neil Pearson *Obelisk: A History of Jack Kahane & the Obelisk Press* Liverpool U.P. 2007. Lawrence Durrell *Letters to Jean Fanchette* Two Cities 1998. https://www.jeanfanchette.com/. Patrick J. Kearney *The Paris Olympia Press* Black Spring 1987. John de St. Jorre *The Good Ship Venus: Erotic Voyage of the Olympia Press* Hutchinson 1994.

[iii] Most people do not realize that Nin had two different houseboats at different times. They had different names but are merged into one in her diaries. In 1958 she briefly considered getting another houseboat as a *pied à terre* in Paris. LLD p.29 and p. 92.

[iv] Both Whitman and Haynes were fluent in Russian. Highly unusual for men at that time in the military. Both were, unknown to most, translators for spying on the Russians during World War Two, as was Betty Ryan, Miller's neighbour from Villa Seurat (see Karl Orend *Cathedral of Light: Betty Ryan at the Villa Seurat* Alyscamps Press 1993). Neither Whitman nor Haynes had a CIA/FBI file, despite this being the norm for prominent expatriates in Paris in the 50s and 60s. CIA agents were regulars at Whitman's store, including Peter Mattiessen, writer, and founder of The Paris Review.

[v] Léonie Bischoff *Anaïs Nin: A Sea of Lies* Fantagraph ebook on Kindle.

[vi] For example, see her vicious letter to her old friend Jean Fanchette of September 24th 1973 reprinted in *A Joyous Transformation* (ebook p. 346) which was provoked by her believing he had done something which never happened.

[vii] Steven Belletto Black Surrealist: The Legend of Ted Joans. Bloomsbury Academic 2025.

[viii] No copyright exists on the Shakespeare and Company name. Missing from the bookstore history are people who should have figured prominently, including legendary bookman and former manager Martin Stone, and myself. I ran the store for ten years, was told by Sylvia Whitman that I knew more about the store than anyone, having managed the store alongside George for years and being a literary historian. While there, I founded Alyscamps Press, which was closely linked to George in its early years. The imprint has published two hundred books and seven Nobel winners. I was erased from the history of the store, just name-checked in one sentence that gives false information. Some of my experiences are recounted but attributed to other people. This book parallels closely the techniques used by Anaïs in her narratives and Journals in creating a public image that deliberately masks truth and reality and erases important figures from history or distorts their actions or accomplishments. When Noël Riley Fitch's biography of Sylvia Beach was published in paperback, George asked Penguin to insert a chapter about him at the end. They agreed if he ordered several hundred copies. He angrily refused, and thus Shakespeare and Company stopped dealing in Penguin books until I took over management of the store and turned it into their largest distributor on continental Europe. For various alternative views of the bookstore: Jeremy Mercer *Time Was Soft There* St Martins 2006, Mark Spitzer *Writer in Residence* UNO Press 2010, Ronny Bauer *King of Bohemia* self-published 2014. All these titles and authors are *persona non grata* at the bookstore. The official "history" is *Shakespeare & Company: A History of the Rag & Bone Shop of the Heart* by Krista Halverson Shakespeare & Co Publishers 2016, which is hagiography and a promotional tool.

[ix] Similarly, for years the rubber stamp used to mark books sold contained the legend Sylvia Beach Whitman Foundation. No such Foundation ever existed.

[x] A major poet and translator, Gascoyne befriended Miller, Nin, Durrell and their villa Seurat circle and was deeply influenced by Miller, whom he chose as his adoptive godfather. Patrick von Richthofen *The Booster-Delta Nexus* Durham University PhD 1987. David Gascoyne *Letter to an Adopted Godfather* Etruscan Books 2012, Karl Orend *Nostalgia & the Night* Alyscamps Press 2022 (David Gascoyne in Paris).

[xi] For example: Henry said "No, I was not wounded by what I read in the diary, but then I ask myself what could be in the missing pages. You're so clever you may have fixed this version just for me!" That is just what I did do, Henry. And why does the act of protection always make me feel gay as if I had defeated all the evil forces and pain in the world by my trickeries! *Mirages: Unexpurgated Diary of Anaïs Nin* ebook p.143.

[xii] In the late 1930s Miller wrote that one would have to be insane to lie in a diary. This was disingenuous, he knew Nin lied in her diaries. See Henry Miller *The Heaven Beyond Heaven* (kindle ebook). Karl Orend *Nothing But Light: Henry Miller's Birthday Gift for Anaïs Nin & the Tranquillity of Struggle* Alyscamps Press 2023.

[xiii] She once described herself as a "Fraenkelist", was, like Miller, heavily influenced by his ideas. She wrote to him: "your work made me destroy a book I has written". In the journals he appears as a nonentity and unlikable personality. On November 9th, 1941, Nin wrote in her diary: "How could Henry have had a relationship with such a repulsive man? What a commentary on our life at the Villa Seurat." Fraenkel had by 1941 been in

regular contact with Nin for nearly a decade and funded publication of two of her books. They were near neighbours in Louveciennes for a time. He had also been a major influence on her, on Durrell's *The Black Book*, and on *Tropic of Cancer* and authored *The Hamlet Correspondence* with Miller (his most important collaborative work) and published it. Nin wrote after first meeting Fraenkel: "I came away with such a deep feeling of his importance." "I am, if anything, a Fraenkelist already". For background see Michael P. Harris *The Lives & Deaths of Michael Fraenkel: Human Chaos & the Soothsayer* Amazon Kindle 2024.

[xiv] I was banned from the Nin journal *Café in Space* and ostracized by the Nin community for daring to question if Nin committed incest with her father.

[xv] *Henry Miller-James Laughlin Correspondence* Edited by George Wickes New Directions 1996 pp.218-21. Letter to Miller by Robert Macgregor, which MacGreggor asked Miller to destroy, but which he deliberately did not. Immediately after the exchange described in the letter, Anaïs changed tack and attacked the Editor and New Directions for never having published her work and then demanded a job! MacGregor told Miller that he wanted above all to avoid "a neurotic siege" by Anaïs. Interestingly, MacGregor comments that having seen Stuhlmann's work, he did not believe Stuhlmann "knows enough to do this kind of (editing) job." Changes Nin desired were "concerned with her ego and the desire for certain special public effects." Miller replied that Anaïs was "hurt and that hurt is her own doing regrettably." Miller was concerned that if the book was not commercially successful, since he was signing his royalties over to Anaïs, "you will have her on your neck, for sabotage perhaps."

[xvi] ALP. Anaïs Nin on June February 22nd 1932.

[xvii] ALP p.62.

[xviii] In Robert Zaller (Ed.) *A Casebook on Anaïs Nin* N.A.L. 1974 p. 148.

[xix] Three major figures in Miller's life never given their due. See Michael Fraenkel *The Genesis of Tropic of Cancer* (Alyscamps Press 2017), which Miller described as the best thing ever written about his most famous book. For Moricand see Karl Orend *The Brotherhood of Fools & Simpletons: Gods & Devils in Henry Miller's Utopia* (Alyscamps Press 1995), which reveals how Miller lied about Moricand (who reminded Nin of her father) in *A Devil in Paradise* (Signet 1956). For Mazumdar see Karl Orend *A Black Christ: Haridas T. Muzumdar, India and Henry Miller* (Alyscamps Press 2022).

[xx] ALP p.124.

[xxi] LLD p. 15.

[xxii] Recounted in Nin's later diary notes and to me by Rupert Pole. Anaïs Nin *A Joyous Transformation* (ebook p.438).

[xxiii] ALP p.136.

[xxiv] In Alfred Perlès 1955 book *My Friend Henry Miller*, which earned him Anaïs eternal hatred because she feared it would expose her love affair with Miller, she is disguised as two separate women.

[xxv] Anaïs always said Hugh was the one who insisted he be excluded from the diaries, but this is not true; he would have done as she asked. It served her interests to be seen as an independent woman at the time feminism was a rising force. How could she have explained to her friends in California who knew of her as the wife of Rupert Pole that she had been married to Hugh Guiler since the 1920s and committed a crime by being a bigamist?

[xxvi] ALP pp. 211-13.

[xxvii] Republished in *The Mystic of Sex* Capra Press 1995. Harry T. Moore wrote a preface to the 1964 Alan Swallow reprint of her *D.H. Lawrence: An*

Unprofessional Study. He said her Diaries would probably be one of the most exciting literary achievements of the century.

[xxviii] The book with which Nin's study could be most usefully compared is Catherine Carswell's *The Savage Pilgrimage* (HBJ, New York 1932). Carswell was an excellent writer and had a long friendship with Lawrence, about whom she wrote an excellent biographical study.

[xxix] Lawrence was central to Miller and Nin's circle for years. Michael Fraenkel wrote an important essay *The Otherness of D.H. Lawrence* (reprinted Editions Carrefour Alyscamps 1998), and Walter Lowenfels *Elegy in the Manner of a Requiem for D.H. Lawrence* (Carrefour Press 1932). From the late 1930s Miller, Nin, Fraenkel and their circle were involved with James Cooney's Phoenix magazine based in Woodstock, which was honed around Lawrence's notion of the Rananim community. See Karl Orend *Henry Miller's Red Phoenix: Henry Miller's Lawrentian Quest* Alyscamps Press 2006. Henry Miller *The World of Lawrence* (Calder 1980).

[xxx] For an overview of Paris based expat publishers at the time see Hugh Ford *Published in Paris* 1988.

[xxxi] Titus had published 25 books by the time his press and bookshop closed. He and Rubenstein divorced, but little is known of his life after he vanished from Paris.

[xxxii] Noel Riley Fitch *The Erotic Life of Anaïs Nin* (ebook p.54). Rather than being penniless as we are often led to believe, Anaïs' mother owned a house.

[xxxiii] Karl Orend *Orchestrating Reality: Notes on Musical Form in the Writings of Henry Miller & Anaïs Nin* Alyscamps Press 2007.

[xxxiv] LLD p.69.

[xxxv] A very important discussion of this work is: Nancy Scholar *Anaïs Nin's House of Incest and Ingmar Bergman's Persona*. Literature/Film Quarterly volume 7, No 1, 1979.

[xxxvi] In *The Writer's Library* edited by Nancy Pearl and Jeff Schwager. Harper Collins 2020.

[xxxvii] Esther Fuchs *Sexual Politics in the Fictional Narrative* A&C Black 2003, p. 209.

[xxxviii] Joaquin's word is presumably "moche" which Herron translates as ugly. It can have various other meanings, including disagreeable, difficult, or lacking in elegance. It does not necessarily have anything to do with physical appearance.

[xxxix] Michael Fraenkel was for a time the personal assistant to A.A. Brill, a leading expert on psychiatry, President of the American Psychanalytic Association and translator of Freud and Jung.

[xl] For an example of Nin lying to Allendy to destabilize him see ALP p. 111.

[xli] André Breton et al. *Violette Nozières* translated with an essay by Karl Orend Editions Carrefour Alyscamps 2020.

[xlii] It was the realization of elements like this that earned Oliver Evans author of *Anaïs Nin* (Carbondale 1968), the first critical study of her work Anaïs' eternal hatred. She went from praising him to dismissing his book as worthless.

[xliii] For an excellent detailed discussion: Philip K. Jason *Doubles/Don Juans: Anaïs Nin & Otto Rank: Mosaic* winter 1978, volume 11 pp. 81-94.

[xliv] Karl Orend *The Brotherhood of Fools & Simpletons* Alyscamps Press 1995 for a full exploration of their story.

[xlv] Guy Levis Mano *Negative* Editions Carrefour Alyscamps 2020 and the afterword by Karl Orend.

[xlvi] Karl Orend & Constance Morrill, *A Short History of Carrefour Press & Archives* Carrefour Alyscamps 1994.

[xlvii] Looking back in 1946 Nin described her relationship with Gonzalo: "...a mixture of Heathcliff and Othello, six or eight years of violence and parasitism ending in rebellion." LLD p.58.

[xlviii] Durrell rarely published his own work but sometimes did so, such as *Zero* and *Asylum in the Snow* in Rhodes 1946.

[xlix] Philip K. Jason wrote the essential study of the Gemor Press in *Anaïs an International Journal* volume 2. Thanks to the Estate of Philip K. Jason for supplying a copy of this essential text.

[l] LLD p.52.

[li] Max Ernst/ Paul Eluard *Misfortunes of the Immortals* translated by Imogene Pruitt-Spence edited with an essay by Karl Orend Editions Carrefour Alyscamps 2020 for a detailed study of Nin's involvement.

[lii] Benjamin Franklin V. *Anaïs Nin, a Bibliography*. Kent State U.P. 1973.

[liii] The published LLD, edited by Paul Herron, includes no letters between 1946 and 1957.

[liv] Dutton printed the book in 1960 after they had let her work go out of print.

[lv] The standard study is Benjamin Franklin V. *Advertisements for Herself: The Anaïs Nin Press*. The Papers of the Bibliographic al Society of America June 1997, volume 91 number 2 University of Chicago Press.

[lvi] W. Dale Nelson: *The Imprint of Alan Swallow: Quality Publishing in the West* Syracuse U.P. 2010 ebook.

[lvii] See also https://anaisnin.org/memories/durrett-betty-wagner-and-swallow-press/

[lviii] Schneider handprinted extracts that were left out of volume one of the published Diary at Hiram Haydn's request. Schneider wrote perceptively

about Nin's work, sometimes with Benjamin Franklin V. who was her official bibliographer. Haydn was a senior editor at Harcourt Brace and Random House.

[lix] Rochelle Lynn Holt in *Recollections of Anaïs Nin* edited by Benjamin Franklin V (Ohio University Press, 1996).

[lx] Karl Orend *Our Art & Name Are All We Have* Alyscamps Press 2022 exposes *Opus Pistorum* as fake Miller.

LLD refers to *Anaïs Nin Letters to Lawrence Durrell* Sky Blue Press 2020.
ALP refers to Henry Miller/Anaïs Nin *A Literate Passion* Harcourt Brace Edited by Gunther Stuhlmann 1989.